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D.S. Barnes







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THE DEVELOPMENT OF STUART PRATT SHERMAN'S IDEAS  
IN LITERARY CRITICISM

Early influences.

1

- a. A grandson of New England.
- b. Early recollections of love.
- c. Influence of the romance and beauty of California.
- d. Mining experiences in Arizona.

Education

BOSTON UNIVERSITY

7

- a. Vermont school
- b. Interest in letters aroused at Williamstown High School.
- c. Williams College.

GRADUATE SCHOOL

Thesis

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THE DEVELOPMENT OF STUART PRATT SHERMAN'S IDEAS  
IN LITERARY CRITICISM.

- a. Influence of John Bright, Professor Aldredge and Professor
- b. Submission for honor of members of Professor Rabbitt.
- c. Humanism defined.
- d. Rebellion against the scientific approach to letters in

Doris Scoullar Barnes.

(B.A., MCGILL, 1921)

submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

- a. Writing on letters and education.
- b. Essay on George Fox
- c. One of the traditions of humanists.
- d. Deviation from views of Rabbitt and More.
- e. Sabbatical year 1914-1917.

On Contemporary Literature

30

- a. His Critical Theory set forth in Introduction.
- b. Reviews of On Contemporary Literature.

Growing interest in Puritanical literary tradition in America.

34

- a. Controversies with spokesmen of Left Wing.
- b. What is a Puritan?
- c. Widespread divergence between Sherman and humanists of school of Rabbitt and More.

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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE DEVELOPMENT OF STUART BRANT SHAW'S IDEAS

IN LIBRARY SCIENCE.

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Doris Scollin Barnes.

(S. M., M. A., 1931)

Submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

1931

BOSTON UNIVERSITY  
COLLEGE OF LIBERAL ARTS  
LIBRARY



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THE DEVELOPMENT OF STUART PRATT SHERMAN'S IDEAS

VIII. Friendship with IN LITERARY CRITICISM

- I. Early influences. 1
  - a. A grandson of New England.
  - b. Early recollections of Iowa.
  - c. Influence of the romance and beauty of California.
  - d. Mining experiences in Arizona.
- II. Education 7
  - a. Vermont schools.
  - b. Interest in letters aroused at Williamstown High School.
  - c. Williams College.
- III. Graduate School at Harvard. 15
  - a. Influence of Dean Briggs, Professor Kittredge and Professor Babbitt.
  - b. Enthusiasm for humanistic theories of Professor Babbitt.
  - c. Humanism defined.
  - d. Rebellion against the scientific approach to letters in the Graduate School.
  - e. Graduate School and Literature
- IV. A teacher in the Middle West. 19
  - a. A teacher of the democratic humanism of Matthew Arnold.
  - b. Matthew Arnold: How to Know Him.
- V. Writing for the Nation and The New York Evening Post. 21
  - a. Writing on letters and education.
  - b. Essay on George Meredith.
  - c. One of the tradition of humanists.
  - d. Deviation from views of Babbitt and More.
  - e. Sabbatical year 1916-1917.
- VI. On Contemporary Literature 30
  - a. His Critical Theory set forth in Introduction.
  - b. Reviews of On Contemporary Literature.
- VII. Growing interest in Puritanical literary tradition in America. 36
  - a. Controversies with Spokesmen of Left Wing.
  - b. What is a Puritan?
  - c. Widening divergence between Sherman and humanists of school of Babbitt and More.



# THE DEVELOPMENT OF STUART PRATT SHERMAN'S IDEAS IN LITERARY CRITICISM

## I. Early Influences. 1

- a. A grandeur of New England.
- b. Early recollections of Iowa.
- c. Influence of the romance and beauty of California.
- d. Mining experience in Arizona.

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- a. Vermont schools.
- b. Interest in letters aroused at Williamstown High School.
- c. Williams College.

## III. Graduate School at Harvard. 15

- a. Influence of Dean Briggs, Professor Kittredge and Professor Abbott.
- b. Enthusiasm for humanistic theories of Professor Abbott.
- c. Humanism defined.
- d. Rebellion against the scientific approach to letters in the Graduate School.
- e. Graduate School and Literature

## IV. A teacher in the Middle West. 19

- a. A teacher of the democratic humanism of Matthew Arnold.
- b. Matthew Arnold: How to Know Him.

## V. Writing for the Nation and The New York Evening Post. 21

- a. Writing on letters and education.
- b. Essay on George Meredith.
- c. One of the tradition of humanists.
- d. Revision from views of Abbott and More.
- e. Sabbatical year 1918-1917.

## VI. On Contemporary Literature. 30

- a. His critical theory set forth in introduction.
- b. Reviews of On Contemporary Literature.

## VII. Growing interest in European literary tradition in America. 38

- a. Conversations with spokesmen of left wing.
- b. What is a Poet?
- c. Increasing divergence between Sherman and humanists of school of Abbott and More.



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Stuart Sherman's paternal grandfather, Ezra Sherman, born in Vermont of English descent, was of Phi Beta Kappa rank when he was graduated from Middlebury, 1840. He taught Latin first and then turned to law. He numbered among his intimate friends Edward J. Phelps, minister to England, and H. N. Hudson, the Shakespearean scholar. Evidently a man with a keen sense of humor he was regarded by the members of his family as a trifle grim and austere.

Ezra Sherman's wife, Harriet Ann Chase, of Scotch and Cornish



d. Spokesman of Younger Generation in Point of View in American Criticism.

VIII. Friendship with W. O. Brownell. 48

a. Americans.  
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XIV. Summary 73

XV. Bibliography



## THE DEVELOPMENT OF STUART PRATT SHERMAN'S IDEAS IN LITERARY CRITICISM.

It has been said that Stuart Pratt Sherman was "almost abnormally a representative American" \* in that he combined by birth, early training and later education and interests the heritage of aristocratic Puritan New England and the freer nascent ideals of the expansive West.

He was born in Anita, Iowa, October 1, 1881, the son of Ada and John Sherman, a restless Vermont lawyer-farmer, who, through some whim, had turned druggist and wandered to Iowa after having been imbued with the love of the West. From his father Stuart inherited not only a fine love of literature, for John Sherman seems to have been a man with a poet's heart, but also an excellent voice and appreciation for music.

New England was the birthplace of both parents and a view of the families of each reveals scholars and clergymen, teachers and lawyers, one general, William Tecumseh Sherman, and a senator from Ohio, his brother John, and one writer of note, Ellen Burns Sherman.

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\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 1.



descent, was the daughter of a clergyman, a Hebrew scholar, and she too bequeathed to her children a love for literature. Of their nine children one was Ellen Burns Sherman whose writings and literary style won the admiration of her nephew Stuart.

Similar influences are to be noted from his mother's side of the family. Ada Sherman's father was Parson Stuart Pratt, a clergyman of the Congregational Church who served his denomination as pastor in Indiana, Michigan, and New York. Finally in 1855 he came to Dorset, Vermont, and there lived until his death in 1906. During the last ten years of his life he was pastor emeritus. In The Story of Dorset Zephine Humphreys says of Dr. Pratt: "Never was anyone more thoroughly identified with us than this good quaint man. He was such a student, such a lover of the seclusion of his well-filled library, that one would not have expected him to meet us on so many sides. But human nature was dearer to him than books..... He prepared a genealogy of every family in the village, sparing no pains to make his work as complete as possible".\*

To Homer Woodbridge, a college friend of Stuart Pratt Sherman he brought a reminiscent whiff of Goldsmith's parson and seemed a man who would have delighted the soul of Elia.

With all this splendid tradition of learning and scholarship in his immediate ancestors it is not surprising that Stuart Sherman should have made literature his profession and should so conscientiously and lavishly have spent himself in its cause.

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Stuart's earliest recollections were not of Anita, which they left before he was a year old, but of Rolfe, Iowa, where they lived for five years. Here on a farm of one hundred and sixty acres John Sherman fought with fair success his ill-health. These were happy days for the family due in large measure to the splendid courage of Mrs. Sherman, who, in her letters, minimizes the hardships and makes much of the pleasant evenings when John read Homer, Seneca, Milton, and Shakespeare, occasionally reading aloud passages which they could all enjoy.

Unfortunately a recurrence of his old disease, tuberculosis, forced Mr. Sherman to leave Rolfe and he took his family to his brother in Los Angeles. The trip to California made a great impression on the young boy. His youthful autobiography, written at the age of thirteen or fourteen, while not a literary triumph, yet shows certain characteristics of an unusual boy. For example, this quotation refers to an incident of the journey West:

"We stopped several times to see some friends of Father's. One man had some tame wolves and he wanted to show them to Daisy and me. Daisy went with him but I stayed at home with Mother. I was afraid the wolves would eat me. I always admired Daisy but did not try to imitate her. I was afraid to." \*

Surely an amazingly honest confession for a boy of thirteen! "Daisy" was the family's name for Persis, the elder sister, who seems to have been the friend and mentor always.

"As I crossed the Colorado I left my babyhood behind and stepped

\* Life and Letters of Stuart P. Sherman. Zeitlin and Woodbridge p. 15



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out in the broader path of boyhood." \* Los Angeles instead of being the wilderness filled with snakes which he had dreaded, delighted him with its colorful beauty and romance. Here he started school and made the acquaintance of Riv Nimock, who shared his eagerness for the wild life of a cowboy. "We used to go down town and gaze in at the shop windows at the guns and saddles and imagine that the happiest life in the world would be to live like an Indian or a cow-boy, riding a Mexican mustang with a rifle across our knees."\*\* This impression of Los Angeles he kept all his life and, when writing to a former pupil in 1920, he expressed a desire to revisit the Californian city and to try to recapture the rapture of that boyish ambition.

Here, too, Stuart wrote his first poem On the Sunny Shore, which, in youthful phrases, records a healthy sensitiveness to sights and sounds of beauty.

Mr. Sherman's plucky fight for health was unavailing and in 1892 he died. Stuart at this time, though only eleven years old, was, his mother writes, "changed from a rather timid child to an eager responsive boy who began to feel that he was the man of the house and must look out for the family."\*\*\* This was indeed a pressing problem and Mrs. Sherman splendidly rose to meet it. So also did the young Stuart and his sister. The wonder is that this boy, so aware and so keenly alive to the serious situation, did not lose his joyous heart and happy spirit.

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 15.

\*\* Ibid, p. 17.

\*\*\*Ibid, Chapter LI p. 21.



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\* Life and Letters of Stuart S. Sherman, Zeitlin and Woodbridge, p. 13.  
 \*\* Ibid., p. 14.  
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The added burden merely had the effect of making him more serious than his years warranted. He shouldered his responsibility as a true grandson of New England should.

To this eager and responsive boy there came in 1893 an invitation from a family by the name of Hubbs, to join them on a search for gold in Arizona. With sure wisdom Mrs. Sherman let no thought of her personal sacrifice stand in his way to this new adventure which indeed made a man of the boy. Through the hard weeks which brought discomfort of chapped and bleeding hands, sore muscles, and Pete's biscuits which were "usually green from envy or soda," \* there were only cheerful messages to his mother with no words of complaint. A story written three or four years later, Wah Lung's Visitor draws on these scenes for its material. Later, during his years at Harvard, for Dean Briggs he wrote character sketches of his fellow miners. As his years in California had given him an appreciation and sensitiveness to color, romance, and beauty that made glad his heart, so this experience in Arizona hardened his muscles and developed that splendid physique which he later so cruelly overtaxed, and aroused in him a sympathy and humanistic understanding of rough miners, "whose incredibly filthy and profane language" \*\* hurt him not a whit. It is difficult to estimate the power of such influences but it would not seem unreasonable to suppose that Sherman derived from his particular experience the basis of his sense of value of the individual and

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 78.

\* "Life and Letters of Stuart P. Sherman," Zeitlin and Woodbridge, p. 26.

\*\* Ibid, p. 28. Letter from Mrs. Hubbs to Mrs. Sherman.



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\* Life and Letters of General F. Sherman, Zettlin and Woodbridge, p. 28.  
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his democratic ideals. *NY, Les Miserables. They, too, were*

His greatest hunger seems to have been for reading material and his letters to his mother contain requests for "lots of lovely literature." \* Mrs. Hubbs attempted to supervise this reading and complained that the boy didn't read his Bible. *left to save their*

Mrs. Sherman was making plans to return East and Stuart was unwilling to go. He felt that he was needed in Arizona and his strong sense of independence made him wish to remain and look out for himself. He stayed until August, 1894. The boy's letters to his mother showed consideration for her feelings to a remarkable degree. There were no boasts of deeds of prowess and all dangers that would make her fearful were omitted. *be allowed to leave*

As assistant in this liberal education of his, Mrs. Hubbs herself is not to be ignored. Because of the paucity of reading matter in camp Stuart had had to resort to a novel of Mrs. E. D. E. N. Southworth. He pronounced this the best book he had ever read and to show him his error, Mrs. Hubbs read aloud to him a page or so. The boy immediately said, "I see what you mean. She says the same thing over and over again," and then added with a hint of his later caustic style, "and it was hardly worth telling the first time."\*\*

He was indeed fortunate in having such companions as his employer and his employer's wife, who related to the boy as he worked the stories of David Copperfield, Pendennis, Henry Esmond, *his grandfather Pratt, he transferred to Paultney, to Troy Conference*

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge. p. 28.

\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge. p. 35.

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Oliver Twist, and finally, Les Miserables. They, too, were fortunate in having with them such a boy who was always ready to do more than his share of work and who, when crossing the lonely trails from Prescott to Williams during the dry summer of 1894, generously gave his portion of the little water left to save their baby's life.

Nine years later he wrote Dean Clark of the University of Illinois: "You ask me to tell you something about how I have increased my knowledge of the world. I think my first great enlightenment came at the age of thirteen. Thinking at that time that I had acquired all the information from books that was necessary for an educated man, I begged to be allowed to leave school in Los Angeles and to go with a neighbor on a prospecting excursion to Arizona. In the eleven months that I spent in Yavapai County I learned about mines and miners, wild cats, cactus, Hell's Canyon, Skull Valley, starvation, thirst, guns, and railway strikes." \*

And so he came to Vermont. the advantage of the college there.

The boy, Stuart, brought with him from the free spaces of the West some little intolerance for the life of the quiet village of Dorset and a feeling of superiority and impatience towards the teachers and teaching methods of the village school. After a year here, in which time he seems to have formed a firm friendship with his grandfather Pratt, he transferred to Poultney, to Troy Conference Academy. Here he took no courses in the classics and his choice of subjects tended towards such sciences as were taught. He did

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, pps. 38, 39.



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join the Trojan Literary Society, which weekly prepared a paper, The Trojan Star, and offered an opportunity for formal debate as well as for some kind of dramatic effort. While Stuart's papers showed promise at this time he himself had not yet found the interest which was to engross his whole life, i.e. that of literature.

A fellow student, Wellington Aiken, recalls him in these days as fun-loving, eager, a leader in pranks and forbidden card games, a boy quick to react to a challenging idea, honest and decent-minded always, an ardent football player at a time when football strategy was "as simple as that of battering-ram or a steam roller." \* Sherman, characteristically, though young and light, often bowled over his opponent through sheer force of onslaught.

In his second year at Poultney his mother came as a matron to one of the houses and his younger sister and brother entered the school.

In 1897 Mrs. Sherman decided to settle in Williamstown in order that the boys might have the advantage of the college there.

Vermont, in its turn, had given to the growing boy its contribution, unconsciously received by him from the grandeur and sheer magnificence of mountains and lakes and the serene repose of its peaceful villages.

During all the years of her stay in Williamstown Mrs. Sherman ran a boarding house and Stuart did his share, waiting on table, freezing ice-cream and such tasks.

\* "Life and Letters of Stuart P. Sherman," Zeitlin and Woodbridge, p. 45.



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During all the years of her stay in Williamstown Mrs. Sherman ran a boarding house and Stuart did his share, waiting on table, freezing ice-cream and such tasks.



At this time he entered the junior year at Williamstown High School and met the first teachers who inspired him at all. Without doubt he was a student to cheer the heart of an intelligent teacher. An able and willing student when he felt the object was worthy of the effort, he was also first in school dramatics, a valuable man on football and track teams, and yet neither conceited nor a prig. His hard training in Arizona probably kept his head level when the adulation of school mates and family might have proved too much for his own good.

In him there was, too, an element of humility which forced him to concede respect to those to whom he thought it due, and a sense of values, which, added to a saving sense of humor, (a bit caustic to be sure, in a boy of sixteen) saved him from the insidious evils resulting from high school popularity.

During these years he first came in contact with those splendid teachers whose influence on him he freely admits and whose benefits to him he generously acknowledges.

As it was now clear that he was to go to college he had to complete the requirements in Latin in two years instead of four. This he did under the tutelage of Walter E. Foster, a teacher whom he much admired.

It was Grosvenor B. Hill, however, who, as teacher of English and German gave to Stuart Sherman that decided bent for literature by which his whole life was shaped. This teacher with his ability to inspire this alert youth by suggestions thrown out by his own enthusiasm for such classics as Antigone, "which was so beautiful



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that I couldn't sleep"\* sent the boy on the search for that beauty. He set himself to study Greek in the few spare moments left after school and other duties were done. He read also the works of Spenser, Keats, Shelley, Byron, Tennyson, Matthew Arnold, Plato, Milton's Areopagitica, and even Hooker. Tribute is paid to this teacher in an address, "Shaping Men and Women" given to a group of teachers in Detroit in 1926:

"As a high school boy, I had one teacher who, I still think was very nearly an ideal one..... he was, in passing, a fine scholar, valedictorian of his class in college. But that is not the point.....he taught me what little Greek I know but that is not much, for I gave him only a year to do it.....But that is not the point either.....The point is that this teacher had in himself a white hot love for fine things in literature and whenever one touched him one took fire. That is just the whole secret in a nut shell."\*\*

When "Matthew Arnold: How to Know Him" was published in 1917 Sherman took a copy to Mr. Hill who was then assistant principal of the 65th Street High School of Commerce, in New York City, and reminded him that it was he who had first aroused his enthusiasm for Arnold, whose critical views so greatly determined the early literary criticism of Sherman.

In this period of his life Sherman showed the first definite

\* "Life and Letters of Stuart P. Sherman," Zeitlin and Woodbridge. pps. 56, 57.

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signs of interest in letters. In 1899 he was graduated, valedictorian of his class--a boy liked by all but having no intimate friends. Homer Woodbridge, who with Jacob Zeitlin a fellow professor at the University of Illinois, wrote the two volume Life and Letters of Stuart P. Sherman in 1929, knew Stuart in high school, but the friendship did not develop into intimacy until their college years at Williams and Harvard. As a high school boy Stuart was older than his fellows because of his rather severe boyhood training and his responsibilities. Before entering Williams, during a post graduate year at Williamstown High School, he applied himself to Greek, doing two years work in one and to a beginning French course, at the same time reading English extensively and continuing his study of German and Latin, filling three notebooks with quotations and observations. There is an interesting quotation from Lyman Abbott used later by his friends to justify his alleged desertion from his early principles: "Though you should live to be as old as Methuselah and go on thinking, you will never come to a time when you can rest satisfied with your creed."\* Another from Sainte-Beuve made a great impression: "Where there is no delicacy there is no literature. A writing in which are found only force and a certain fire without splendor announces only character."\*\* The first sentence "Ou il n'y a point de délicatesse, il n'y a point de littérature," he used pointedly in 1922 in an essay on Mr. Mencken.\*\*\*

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge p. 64.

\*\* Ibid.

\*\*\* Americans, Stuart P. Sherman, p. 12.

\*\*\* Ibid, p. 67.







A second notebook dealt with criticism and poetry. In these early efforts he tackled such difficult poets as Donne and read literary criticism in the main as a guide to his own reading. Another of these books was rich with quotations from Thoreau. Such a sentence as this was underlined: "The perception of beauty is a moral test" \* and seems to have made a starting point for a new line of thought. The authors of The Life and Letters of Stuart P. Sherman, in commenting on these notebooks, point out that there was nothing of unusual intellectual keenness to be found there. "The notebooks perhaps do not so much reflect the boy he then was as foreshadow the man he meant to be." \*\* They do show in a normal athletic, likable youth a serious purposeful attitude towards life and its toils and aims.

Having successfully passed his freshman examinations during his post-graduate year in high school, Sherman entered Williams in his sophomore year. Throughout his course he continued to show signs of brilliant scholarship, rejecting "cinch" courses, and eagerly seeking the best the college offered in Latin, French, German, and English. Two professors of note had much to offer this promising young man. With one, Professor Morton, a life-long friendship was formed, and this man of wide experience and culture did much to point out to Sherman sane views in matters of creed at a time when he was questioning the traditional religious beliefs and could find no satisfactory substitute. The other was Dr. Bascom, a man who had been famous as president of the

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University of Wisconsin and was a radical in education, politics, and religion. Sherman says of him that he was "one of the last of the transcendentalists. When he spoke, his face lost all its customary mild benignity, and grew hard, grim and lonely like a crag in a high mountain, and his eyes seemed to be fixed upon something far away that none of us have seen. He told us that, if we would live true to our clearest vision, we must not hope for the world's success; that in the significant crises of our lives, in every moment of deepest trial, whether triumphant or tragic in issue we must stand utterly alone; yet not alone, because upheld by the hands of men before us who had embraced disaster like a bride, sustained by faith in her ultimate issue..... And when we left his presence, we felt that he had given us a lamp trimmed and burning to guide us through the night of experience." \*

These were good days for Sherman, crowded with enjoyment of spirited debates on many books, camping trips to Mt. Greylock, with tutoring in languages, and with duties in his mother's boarding house. During these Williams days he came to know his future wife, Ruth Mears, a girl whom he had met in 1897, the daughter of a professor of chemistry at Williams, and a graduate of Vassar. Although Miss Mears' chief interest was chemistry, she too knew books and so was well fitted to be the wife of a man with decided views, and one who was half-inclined to be disdainful of women and their critical ability. with Professor Thomas A. Clark of the

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for the college "lit". One review of Tolstoi's Resurrection showed clearly tendencies towards his later work in that he stressed "the social implication of the work"\* and defended its morality. At this period also most of his prose work and essays showed decidedly the influence of Stevenson. His unflagging admiration for this author was evident as late as 1911, when he edited Treasure Island in a school edition with enthusiastic comments and notes.

His commencement oration won for him the recognition of such a man as Rollo Ogden, editor of the New York Evening Post. The subject of the oration was Sturm und Drang and in it he sympathized with the rebellion of idealistic youth. The tenor of his concluding sentences marked him as a man who would line up presently with the conservatives.

"Is it resignation to exchange rancor for joy, rebellion on for peace, impotent despair for a strong and energizing faith? All the god-powers of a man are not too great to expend upon that portion of the universe which is assigned to him. In accepting his portion a man becomes for the first time master of it. The broad highway out of storm and stress is this: to welcome life on the terms in which it is tendered, and laying hold on the best of it, wholeheartedly to live for it, manfully to fight for it, and joyfully to die for it." \*\*

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\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 99.

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Up to this point an endeavor has been made to trace the formative influences and tendencies which contributed to the development of the fine character and genius of the youth, Stuart Pratt Sherman, before his entrance to Harvard in 1903. The ground was all prepared for the sowing of the final seed which was to make him a man to be reckoned with in the history of American letters. At Harvard for the first and last time he met with a teacher whose main interest was in ideas, Professor Irving Babbitt. Other Harvard professors aroused and stimulated him, for example Professor Baker and Professor Kittredge and Dean Briggs. The latter, by his thoughtful critical comments on the style of Sherman's themes, helped to prune away the over-literary Stevensonian turn of phrase which he then delighted to affect. He later acknowledged that during this period he had considered no sentence good which did not contain some figure of speech.

But it was from Professor Babbitt's course in literary criticism that Sherman received the greatest impetus of his whole intellectual life--one that gave new meaning to life and literature.

"He deluged you with wisdom of the world; his thoughts were unpacked and poured out so fast you couldn't keep up with them. You didn't know what he was talking about, but you felt that he was extremely in earnest, that it was tremendously important, that sometime it would count; that he was uttering dogmatically things that cut into your beliefs, disposed derisively of what you adored



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driving you into a reconstruction of your entire intellectual system. He was at you day after day like a battering-ram, knocking down your illusions. He was building up a system of ideas.... You were no longer in the elementary class. You were with a man who was seeking through literature for illustrations of his philosophy of life." \*

Men went out from his class-room with ideas that would keep them reading a lifetime to test and verify. Homer Woodbridge apparently did not, as did Sherman, accept the "militant humanism" of Babbitt. Sherman's acceptance, to be sure, was not a slavish adherence. Even as a pupil he ventured to disagree on the subject of Pater, whom Babbitt disliked. In his own little coterie of students Sherman was the didactic Dr. Johnson and met Babbitt's Johnsonian dogmatism with a similar assurance. But certainly the weight of Professor Babbitt's convictions definitely determined Sherman's main line of thinking for years. Moreover he added the influence of his friend Paul E. More, whose essays he urged his class to read.

"In Babbitt's lectures Sherman found the basis of his critical philosophy--the distinction between the 'law for man' and the 'law for things', and the supremacy in human life, of the 'law for man'; the essential importance in human nature of the principle of selection, exclusion, negation--the 'inner check'; the belief 'that man is the measure of all things' is true only if 'man' means 'representative or universal man' not 'individual man', the appeal for authority to the experience of the human race; the distrust on the one hand of naturalism and on the other of Arcadian romance as

\* Shaping Men and Women, Stuart P. Sherman, introduction p. xxi



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essential misrepresentations of humanity. Sherman's early critical work is founded upon this doctrine." \* and the divine, " are

A naturalistic philosophy which produced the behaviorist school of psychologists was derived historically from Rousseau and his teachings and was the outcome of a rebellious and skeptical attitude towards Puritanical standards. Disciples of this school wrote their interpretations of the conduct of man basing their theories on results of experiments and observations on the adaptation of animals to natural conditions. The flood of post-war literature had for its underlying principle one which attributed to man nobler motives than those which all living creatures possessed. It made no distinction between "the law for man" and "the law for things," which governs the processes of nature. Following this line of thought literary criticism was based, not on the judicial methods but rather on impressionistic appeal to sensibility.

Humanism as a force came into existence as a reaction against this attitude. As the world grew weary of this futile note with its denial of progress, this insistence on the ignoble nature of man and the rejection of all standards for truth and beauty of conduct, there was a strong swing back towards the study of mankind as being the proper study for man. Mr. Foerster has pointed out that there are three planes for such a study, the natural, the human, the religious. Pure humanism is concerned with only the second of these, but elements of the first and third often appear. The contemporary writers who have most concerned themselves with

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After completing his doctor's dissertation on Ford Sherman seems to have turned away from drama and devoted himself to criticism of current literary tendencies, attempting to judge them by the standards of Babbitt and More.

Although he appreciated his opportunity for study at Harvard, Sherman, however, showed signs of great impatience with the German scientific approach to the study of letters in the graduate school there. At Williams literature had been regarded as one of the fine arts, and, like many another man who has changed from such a school to Harvard, Sherman rebelled in spirit while he submitted to the disciplinary training. He warmly expressed his views on this subject in a letter to the Nation, May 14, 1908, Graduate Schools and Literature, and pointed out the reasons why the best men were not to be found in the graduate schools. Later in September 8, 1913,\*\* in an article to the "Nation" he traces this irritating search for facts, which make American graduate schools "mediaeval" in method, to the influence emanating from Professor Kittredge at

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It was not the hard work entailed in the study of Gothic, Old French, Celtic, and Anglo-Saxon against which the spirit of Sherman revolted but rather the expenditure of time which could bring greater pleasure if used for creative work and criticism in English literature. And especially he complained that disciples of these barren principles of study perpetuated this system in other universities, driving from the field of literature, able men, impatient with such requirements. These men he found devoting their precious talents to hack-writing and journalism without having received the basic education which it is the business of the graduate schools to impart.

The article Professor Kittredge and the Teaching of English\* brought forth many cries of "traitor" from friends and opponents. That is a charge which the authors of the Life and Letters of Stuart P. Sherman have pointed out to be false. Sherman, while he admired the character and ability of the man was, at the same time decidedly at variance with his views.

In 1906 he accepted a position at Northwestern University, Evanston, Illinois, and the following year went to the University of Illinois, where he remained until 1924, despite many alluring offers from Eastern universities and from leading periodicals and journals,

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To his students at the University of Illinois Sherman offered a course in Matthew Arnold, whose teachings he had admired from boyhood and who seemed best suited to give to youth standards for criticism and safe rules for happy living. His attempt was to present Arnold in such a way that his classes would see him "steadily and see him whole," \* a rounded, many-sided figure who "conceives of man as a being with many relations to the universe--with a relation to the continuous life of nature; with a relation to the state; a relation to the national form of religion; with a relation to the customary form of morals; with a relation to society, to literature, to education and to art. And he conceives that man's happiness depends upon his finding adequate and satisfactory expression for all these different relations of his nature." \*\*

His book, Matthew Arnold: How to Know Him, published in 1916, won praise from Babbitt and especially from More, who writes that, on reading these collected ideas of Matthew Arnold, he felt that most of his own "critical writing has been little more than an effort to say a second time what has already been said better the first time." \*\*\* In reply Sherman pointed out that this should cause him no dismay as those who belong to the same tradition inevitably repeat the sentiments of their school of thought.

Following his teaching of Arnold he worked out his "religion of democracy; namely that the object of politics is to bring the entire body of the people to the fullest and most human life of which they are capable. There is no place for snobbishness in the

\* Shaping Men and Women, Stuart P. Sherman, p. 220.

\*\*Ibid, pps. 271, 272.

\*\*\*Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 299.



To his students at the University of Illinois Sherman offered a course in Matthew Arnold, whose teachings he had admired from boyhood and who seemed best suited to give to youth standards for criticism and safe rules for happy living. His attempt was to present Arnold in such a way that his classes would see him "steadily and see him whole," a rounded, many-sided figure who "conceives of man as a being with many relations to the universe--with a relation to the continuous life of nature; with a relation to the state; a relation to the national form of religion; with a relation to the customary form of morals; with a relation to society, to literature, to education and to art. And he conceives that man's happiness depends upon his finding adequate and satisfactory expression for all these different relations of his nature." \*\*

His book, Matthew Arnold: How to Know Him, published in 1916, won praise from Babbitt and especially from More, who writes that on reading these collected ideas of Matthew Arnold, he felt that most of his own "critical writing has been little more than an effort to say a second time what has already been said better the first time." \*\*\* In reply Sherman pointed out that this should cause him no dismay as those who belong to the same tradition inevitably repeat the sentiments of their school of thought.

Following his teaching of Arnold he worked out his "religion of democracy; namely that the object of politics is to bring the entire body of the people to the fullest and most human life of which they are capable. There is no place for snobishness in the

\* Shaping Men and Women, Stuart P. Sherman, p. 220.  
\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, vol. 2, p. 271, 272.  
p. 229.



true Arnoldian any more than in the true Christian." \* This, to him, did not mean the letting down of standards but rather the "protecting of standards and upholding a high ideal of excellence,"\* in a democracy.

Arnold's touchstone method of criticism was the one which seemed to Sherman at this time to be most adequate. In Matthew Arnold: How to Know Him he sums up Arnold's object in criticism: "to make us know the best; to make us love it and to make us practice it." \*\* This was to be his own central principle for some years.

The tragedy is that to his classes this earnest professor, with so much to offer and so willing to give, was in no wise thrilling save to a select few, and the pity is that he spent the greater part of his life in a task which often irked him in the demands administrative duties made on him when his undivided energies might have been given over to creative work and literary criticism.

Stuart Sherman emerges now as a young man with a remarkable gift for literature, a keen and intense student. His whole process of education had combined to produce this brilliant scholar and critic.

The letter, Graduate Schools and Literature,\*\* in 1908, with its definite stand for a humanistic approach to literature first brought him into the view of the journals and from that date on he continued to write for the "Nation" until 1920.

In this year began also his connection with The New York Evening Post under Rollo Ogden and Hammond Lamont as editors. (Lamont died

\*\*\* Nation, May 14, 1908.

\*\* Matthew Arnold: How to Know Him, Stuart P. Sherman, p. 168.

\* Shaping Men and Women, Stuart P. Sherman, p. 274.



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May 1909) For ten years he was staff contributor to the Nation and Evening Post in the capacity of reviewer and essayist.

Much of his writing at this time had to do with education and letters. Early we find that his interests and his talents were to be devoted to preserving and respecting traditions, and in maintaining standards. Though a young man himself he deplored the efforts of the "younger generation" to repudiate restraint and to insist on divorcing art and morals. He finds that these men are fifty years late with these modern views.

With the same high-minded seriousness which made him view his chosen profession as one in which he should strive with all that was in him "to be a teacher who is an impassioned artist, with his whole soul bent upon making his pupils come alive." \* Sherman defended what were to him the Absolute Verities, the standards of criticisms against which the subscribers to naturalism and humanitarianism could prevail not at all. "The laws of great poetry are as old as the laws of Moses; ten thousand revolutions of taste and morality sweep over them in vain." \*\*

During the next ten years he was a regular contributor to the Nation and Evening Post. In this time he reviewed books on a wide variety of subjects seeking to carry out his ideas "getting in touch with the miscellaneous writing of his day, obtaining a sense of perspective and proportion, and practising the art of condensation and intensity.\*\*\*

\* Shaping Men and Women, Stuart P. Sherman, p. 24.

\*\* Making of a New Poet, Evening Post, July 7, 1908.

\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 180.



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Thus early in his critical career we note an urge which impels him to the writing of his day. To this his attitude was always sympathetic and his great desire was for understanding. Although he found himself out of line with Galsworthy's sentimentalism and the paradoxes of Chesterton, he could praise the artistry of the one and enjoy the vigorous quality of the other.

The death of George Meredith in 1909, brought from his pen a brilliant essay which the Nation published, June 3, and which the literary world heralded as the work of a coming critic. Here in balanced terms he states the problem of contemporary literature:

"How to give pleasure without corrupting the heart, and how to give wisdom without chilling it. How to bring into play the great passions of men without unchaining the beast. How to believe in nerves without paralyzing the nerve of action. How to recognize the weakness of man and not forget his heroism. How to see his acts and believe in his intentions. How to rebuke without despising him. How to reform society without rebelling against it. How to believe that pain is invincible and joy is invincible too. How to believe that evil is forever fleeing before good but will never be overthrown and slain. How to look back upon a thousand defeats, and yet cling to the fighting hope."

In his work there is greater and greater evidence of that caustic wit, that ability to use with great effect the weapon of Lucilius and Horace. Mr. More deplored the fact that Sherman's knowledge of ancient classics was somewhat shallow as he depended on translations when he had recourse to Greek authors, yet he had a real appreciation for them and knew his Latin authors first hand.

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November 24, 1911, at the Illinois High School Conference and to prove his point used statistics he had gathered from teaching English students who had had Latin training and those who had not.

There is a strong resemblance between the Augustine satirist and this young doctor, full of the zest and joy of living yet withal strong in purpose to find the best in life. In both there is a fine reverence for antiquity, both build on the classical tradition, and have the same feeling for the music of choice words. Neither is content with a poor unfinished line. Every sentence is the result of deep thought and neither is averse to the use of the file in his endeavor to achieve perfection. Both have the same understanding and simplicity coupled with the swift intelligence which sees through the shoddiness coupled with the swift intelligence which sees through the shoddiness of counterfeits. Horace, it is true, had no tolerance for mediocrity in the young writers of his day while Sherman tended more and more to search sympathetically for any sign of genius that might be latent in any current work. For the attention he gave to second-rate authors such as Rose Macaulay and Ben Hecht he was severely criticized. There is also a courtesy and urbanity in these two literary critics, one of whom will be remembered as long as history is read, while the other, whose fame may not live through the century, but who, sincerely, at the beginning of his writings, at least, showed the ability of a man of splendid talents who might well have become a great artist long to be remembered.

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growing excitement and with increasingly enthusiastic discipleship." \* The restlessness and independence of Sherman soon caused a deviation from too close adherence to the views of his masters. His democratic tendencies, his beliefs that culture was not for the academic few but for the average man led him to draw away from the lofty serenity of Mr. More's aloofness and the calm assurance of Professor Babbitt. The letters of Sherman reveal the continual ferment of his mind. Even to the end of his life his vital questions remained unanswered. His ideas as to what constituted the best in life changed continually and his quest for the satisfactory personal philosophy which would perhaps have made him a second Emerson, killed him. Mr. Canby in reviewing The Life and Letters of Stuart P. Sherman \*\* points out the similarity in the radicalism of each. As Emerson found the orthodox religion of his day untenable and became an intellectual, independent radical so did Sherman stand away from the pure classic humanism and the naturalism of the other camp. Completely conversant with Emerson, Sherman found in him the inspiration of a splendid type of American whom he delighted to love. He quotes him and uses him as a guide to "the good life"--which he ever sought to attain.

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, P. 118.

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He was anxious for the academicians and the professors to leap into the arena and answer that all might hear, the challenge of the Younger Generation whose spokesman was Mr. Mencken. Too long had the professors sat quietly on their dignity disdaining to meet the challengers and now Sherman felt that the opponents had found a man whose voice was worthy of notice. The Left had wheeled its battalions into positions and was no longer to be ignored as a force in the world of letters.

While the Conservatives, somewhat disappointed in their expectation of having found a new whole-hearted ally, still hoped that Sherman's position would become that of a mediator between the two sides. Before they became resigned to this however, there are many efforts made to recall him from his wavering allegiance. Mr. More, editor of the Nation in criticizing the essays and reviews sent to him by Sherman repeatedly admonished and restrained him, reminding him kindly that "letting go" is a current evil. Such criticisms were welcomed by the younger man. One essay was refused in 1912, that on Rousseau and the Return to Nature. This was a defense of Rousseau against his critics and was not in keeping with the editorial policy of the Nation. Work that was consistent with the views of Mr. More, such as the essays on George Moore and John Synge, which attacked aestheticism

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and exoticism and such "unhealthy spots in literature,"\* were well received.

From the Life and Letters of Stuart P. Sherman it would appear that Mr. More's religious views were too mystical for Sherman to follow. He takes exception to the phrase of More's that every individual soul has an "obligation to its maker and judge." \*\* Sherman's conception of God was: "a metaphor by which I objectify an inner sense more exacting than any external authority," \*\* and a soul's obligation was rather to its fellow men than to its maker. Here we find a decided trace of the humanitarian attitude that was to become increasingly apparent.

Of himself in this letter he writes: "I am essentially skeptical, indecisive, tolerant, irreverent, with an inarticulate sense of comedy" \*\* and shows his indecisiveness by asking if "it isn't more critical to get somewhere about the middle of the plank" \*\*\* in order to restore balance?

About this time Mr. More retired as editor of the Nation, and Sherman missed his helpful comments, his endeavors to stiffen his critical conscience.

In 1914 then, Sherman believed that the critic's power could not be analyzed but that he should enthusiastically acclaim what he finds to adore and not "hold himself frigidly in expectation" his biography of Franklin, which started him off on his search for representative Americans, a quest which ultimately resulted in the

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 231.

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The following years were busy years. University duties were heavy and his conscientiously prepared essays did not cease to appear in the Nation and Evening Post. Sherman's method of writing was careful and slow. He would have well in mind a whole paragraph before writing a word. To be sure this obviated the necessity of copying his articles but the composition represented hours of work after the necessary reading was finished.

The well-earned sabbatical year was granted in 1916-1917, and there was greater leisure for writing. A good part of the time he spent in New York, where he enjoyed the stimulating discourse of such men as Mr. Ogden, Mr. Strunsky, Mr. Villard, Professor Trent, Mr. Holt, and the late W. C. Brownell, whom he came to know well and to admire immensely. He lost no opportunity of urging Mr. More "to go at least halfway to the people with his Plato, quoting at him the passage in which Matthew Arnold describes the great men of culture as those who have a passion for carrying the best knowledge and the best ideas of their time from one end of society to the other." \*\*

Just previously he had been working with Carl Van Doren, John Erskine, and Professor Trent on the Cambridge History of American Literature. Sherman's greatest contribution to this was his biography of Franklin, which started him off on his search for representative Americans, a quest which ultimately resulted in the

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Within the pages of this Introduction one can find summarized his critical theory. Since he believed that "Common Sense still clings to the antique notions of growth toward power, ripening toward wisdom, progress toward truth," \* he went on to say that this admission "of the reality of progress" \* involved the admission of "the reality of the object toward which progress is made; and the way is open for the establishment of standards and measures for marking the advances in our course and also those aberrations and retrogressions which occasionally justify the 'martyrs' in standing fast against the main current of the stream." \*\*

Although he classed himself as one of these "martyrs", he contended that a critic should not "show himself utterly out of sympathy with the spirit of the age" \*\* but should "go behind the work and discover the workman and his point of view." \*\*\*

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It is interesting to notice that in 1917 he insisted that each author could be classed and even sub-classed according to his point of view and in 1925 in an address to a gathering of teachers on Shaping Men and Women he said, "As a literary critic, I sometimes think I have done with dividing books and authors into classical and romantic, realistic and naturalistic, good and bad, moral and immoral. Those divisions of things interest me less than they did. All books to me are either quick or dead." \* But in 1917 the divisions still interested Sherman and his particular aversion was to naturalism, with its revolt against standards and restraints. Summing up its philosophy in the words of Dante he wrote that it "subjects reason to lust" \*\* and made "lust and law alike in her decree, to take away the blame she has incurred." \*\* While to Goethe the spirit which denies was the devil, to Mr. More, on the other hand, it was God. Common sense has proved that the movement "back to Nature" has led to a dreary lack of beauty and lawlessness in literature. Sherman's humanism was concerned not primarily with religion, but with man as a member of civil society and was clear in its distinctions between the "law for things" and the "law for man."

In Mr. Sigmund Ibsen's book The Human Quintessence, he found reference to the impulse or "impetus" which "urges us to bring our existences and the conditions about us into agreement with an ideal picture we bear in our hearts." \*\*\*

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\*\* On Contemporary Literature: Stuart P. Sherman, p. 9.

\*\*\* Ibid, p. 13.



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In these keen and clever essays he proceeded to make clear with the cutting edge of his critical judgment the animal naturalism of Dreiser, and the romantic naturalism of Wells by placing them in juxtaposition with the practical common sense of Arnold Bennett, who recognized "the inhibited impulse in the sexual connection as among the interesting facts of life." \*\*

Reaching through the volume one can find the critical views of Sherman manifested with a steadiness of purpose. He had included The Toryism of Austin as a defence against a charge of being a Victorian. His dislike of aestheticism and exoticism has been mentioned, but there is an appreciative tolerance in the closing sentence of the essay on the Aesthetic Idealism of Henry James: "I discriminate but I adore him." \*\*\* As a remedy for

On Contemporary Literature, Stuart P. Sherman, p. 33.

\* On Contemporary Literature, Stuart P. Sherman, p. 10.

\*\* Ibid, p. 114.

\*\*\* On Contemporary Literature, Stuart P. Sherman, p. 255.



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Mr. Wells' restlessness he suggested Arnold's doctrine that "inner serenity springs from self-collection, self-control, and, above all, from the Hebraic sense of personal righteousness which is the beginning of religious wisdom," \* rather than as a result of the application of scientific methods for the production of human happiness.

Dreiser's defect is primarily a lack of taste in attempting to picture human life as operating under laws that pertain to the jungle and the animal world.

At first glance it would seem that the essay on Shakespeare had no place in this collection but the author explained in the preface that, because Shakespeare tried to understand man and define the sphere of his proper human activity, he is definitely a humanist, and, one who served as a guide and standard in judging the other writers there treated. For this reason he is included as, Our Contemporary.

The Democracy of Mark Twain has no direct bearing on the issue between humanism and naturalism but at this time when the war was challenging democracy it was a subject very near to Sherman's heart. The writings of the next half-dozen years are marked with this interest, which was an integral part in his hope and faith. While he did not admire the provincialism of Mark Twain, he did find him to be "a rock of refuge when the ordinary self--'the divine average' is in danger." \*\* And it was with

\* On Contemporary Literature, Stuart P. Sherman, p. 65.

\*\* On Contemporary Literature, Stuart P. Sherman, p. 44.



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Mr. More from his quiet retreat in Princeton, where, seceding from close contact with the world, he pursued his study of Plato, wrote to offer his congratulations on the fine piece of work and pointed out inconsistencies between Sherman's faith in progress and his pessimism in calling this the worst of all possible worlds. He urged him to define more "clearly his democracy" and, as was his custom, advised a study of Greek literature to give "an underlying philosophy and a basis of judgment which will deepen your taste and centralize your knowledge of human nature." \*

The reviewers on the whole received the book favorably. Both Professor Babbitt and Mr. More expressed great admiration for the judgment, brilliance, and clever satire. Religious denominations, Episcopalians, Congregationalists, Lutherans, and Catholics, hailed Sherman, rather to his chagrin, as a much needed spokesman of their opinions. In England, too, it was favorably reviewed and his criticism regarded as "a very stronghold of tradition." \*\* While on the whole it was less praised than Mr. Mencken's Prejudices it was less censured, too and was recognized as "beautiful and brilliant writing." \*\*

The Chicago papers, on the other hand, were not complimentary and from this city the "Younger Generation," as Sherman called

was a more moralistic, "pedagogic view of literature" \*\* and hence had no practical value. He became accustomed to referring to

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 342.

\*\* Living Age, October 6, 1923.

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 336.  
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\*\* Living Age, October 8, 1925.



writers and critics of the Mencken-Dreiser school, howled protests against the idea of traditional standards. Mr. Francis Hackett of the New Republic described Sherman "as a timid moralizer, an exponent of 'that bloodless correctness to which New England has given its wintry flavor.' " \*

The reason for this treatment can be traced to Sherman's review of Mr. Mencken's book, A Book of Prefaces, which appeared in the Nation, November 29, 1917, and which was a caustic and devastating criticism of his naturalistic philosophy. Sherman was accused of having unethically over-stressed Mr. Mencken's German descent. Thus was a battle opened which occupied the attention of critics for some time. Sherman and Mencken quarrelled bitterly in print. The former, although he possessed enough malice to give edge to his criticism did not make use of invective resorted to by his opponents. The tone he did adopt towards this younger generation gave rise to the impression that he was a venerable champion of humanism and an exponent of the relation of American literature to the great cultural tradition. The encounter of these opposing points of view brought forth a number of well written books presenting the various tendencies of modern literature and literary criticism.

One criticism of his book rankled, i.e. the charge that his was a mere moralistic, "pedagogic view of literature" \*\* and hence had no practical value. He became accustomed to referring to himself as a "damn professor" and felt that there might be some

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\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 338.  
\*\* Ibid, p. 338.



truth in the contention that a professor drew on books rather than on experience for his knowledge of life.

In a letter to Mr. More at this time he writes: "My quarrel with the professors is that they don't fight. They stand on their dignity--or rather they sit on it, till it is as flat as an old hat.....They wash their hands of the whole matter, but they can't wash them clean. There are enough of them, if they would unite a little, to make an intellectual block of some weight for the street Arabs to collide with. But they won't unite." \*

During the period of America's participation in the World War, Sherman, a true Wilson man, kept high his ideals of America's great purpose and tradition. Peace brought disillusion but sent him earnestly to study and analyze the American tradition which was exemplified by the Adams family, Roosevelt, Whitman, Emerson, Mencken, and Mr. P. E. More. Most of the material for the volume, Americans, was prepared during the aftermath of the war.

This glorification of Americans as "men of destiny" \*\* called forth Mr. Mencken's attacks, although he did express admiration for Sherman's "intelligent monograph on 'Roosevelt and the National Psychology', an essay which made clear the fact that the nationalism of Roosevelt does not suit the needs and "aspirations of the 'simple-hearted, idealistic plain people' whose causes he had originally espoused against the privileged classes." \*\*\*

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 347.

\*\* On Contemporary Literature, Stuart P. Sherman, p. 27.

\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 369.



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At the same time Sherman felt the lack of support from the other camp and protested to Mr. More that lack of natural sympathy made him fail to see that the "religion of democracy," the principles by which man recognized his duties to society to which he surrenders his petty desires, is what keeps humanity from "Yahooism." \*

"I am speaking of the average man and traits of his which I can never contemplate, being one myself, without a lift of the heart; and I frankly avow that it vexes me to hear this emotion which does so much to keep us average men from weariness, and from the devastating cynicism of his wits, and the horrid ennui of the great, and from their sense that the affairs of men are really of small consequence--it vexes me to hear this emotion dismissed as fatuous democratic self-conplacency." \*\*

Mr. More insisted that he had as great a sympathy and understanding for humanity at large, as Mr. Sherman had, but, although willing to acknowledge a deus in nobis, he had no illusions about man's natural susceptibility to flattery and conceit. He was not as hopeful, nor as interested in the average man, as was this younger writer, who, in recording his impressions of life and letters, sounded a high note of confidence in that inner impulse which he believed urges every man towards the good and beautiful in life.

During the years 1920-1922 the interest which most absorbed Sherman was the examination of American literature, with special

\* *Life and Letters of Stuart P. Sherman*, Zeitlin and Woodbridge, p. 479.

\* *Americans*, Stuart P. Sherman, p. 336.16. Reprinted in

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\* Americana, Stuart P. Sherman, p. 336.  
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reference to the American tradition and to the effect of the Puritan strain on it. For this his critics constantly berated him with charges of provincialism and puritanical moralism. Mr. Lewisohn, for example, claimed that, in his writing, he showed prejudices against Jews, Germans, and all the newcomers to America. These attacks Sherman felt were unjust and he answered them in the columns of journals, or, in some cases by a personal letter.

At this time he began his connection with The Atlantic Monthly, whose editor, Mr. Ellery Sedgwick was enthusiastic and encouraging. He had long been urging upon Sherman the idea of "the current American taste as largely the product of the imported Americans, who have for so many years been at work diluting the original Puritan strain." \*

Sherman's answer showed his broad views and defined his position in such a way as to repudiate all the charges of bigotry which could be brought against him. A preceding article on Mr. Mencken and The Jeune Fille \*\* had been misunderstood by the young Scandinavians, Germans, Jews, and other "imported Americans," who charged him with showing the superior attitude of a conservative New England Puritan. In answering Mr. Sedgwick's suggestion Sherman, speaking of this charge, denied that he had assumed that attitude. On the contrary he felt it was time for the defenders of Puritanism and the American tradition to "put

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 437.

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\*\* New York Times Book Review, Dec. 7, 1919. Reprinted in Americans.



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off its frock coat and put on its khaki" \* if it was not to go down before the advancing hordes. It was a critical period which called on the conservatives to readjust themselves to new conditions. Both Sherman and Mr. Sedgwick were agreed that, while these new forces were to be encouraged in the realm of politics, the aristocratic standards should still be recognized in the field of art.

The National Genius \*\* appeared in 1921, and substantially corroborated the arguments of a former article, Is There Anything to be said for Literary Tradition, \*\*\* which had been written after the publication of Mr. Ludwig Lewisohn's A Book of Modern Criticism. Sherman felt that the current impressionism and formless criticism of writers like Lewisohn was caused by their lack of feeling and knowledge of the great American traditions. As aliens with no binding ties, they needed to find here "some national ideal, some religious faith, some permanent human experience, some endless human quest." \*\*\*\* In this unsettled state of literature he called on the artist not to separate art from morals and democracy not "to set Beauty and Puritanism at loggerheads, but to make Puritanism beautiful." \*\*\*\*\* Cuttlingly he destroyed the insincerity of Mr. Lewisohn's claim of enlightened emancipation and showed the errors of a school of literary critics

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 480.

\*\* Atlantic Monthly, Jan. 1921. Reprinted in Genius of America.

\*\*\* Bookman, Oct., 1920. Reprinted as Tradition in Americans.

\*\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 483.

\*\*\*\*\* Ibid, p. 482.

\*\*\*\*\* Ibid, p. 482. (From New York Times Book Review Feb. 10, 1924. Sketches on the Frontier of American Criticism. Lloyd Morris.)



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who neither judge nor condemn but who consider it the duty of the critic to appreciate. Criticism of this sort is confused and has no formative principle nor corrective value.

Mr. Lewisohn promptly retaliated with an essay Tradition and Freedom \* and without mentioning Sherman by name dealt the traditionalist a blow, pointing to him as one who, wrapped in inner security, recognizes as beautiful only what he has known and one who is quite out of contact with the woes and cries of the world. In a personal letter to Sherman he also upbraids him with an unjust charge of intolerance towards Jews. The fact was that Sherman numbered among his friends many Jews and had sympathetically reviewed books by Jewish writers. His review of E. G. Stern's book, My Mother and I \*\* showed a fine appreciation of the best of their racial characteristics.

Besides Mr. Lewisohn, Sherman had among his opponents at this time Mr. Spingarn, Mr. Van Wyck Brooks, Mr. Lloyd Morris and Mr. Harold Stearns. The chief objection of all was, as one of them stated it, that Sherman held "that beauty is, and must be, concerned with truth, morals, and democracy, " \*\*\* and that he "conceives criticism, as he conceives art, to be an accessory form of moral instruction." \*\*\*\*

The following extract from The National Genius, which was published January, 1921, sums up Sherman's convictions in his own words: "When Mr. Spingarn, who, as a man, is concerned with

\* Nation, October 9, 1920.  
 \*\* Nation, August 30, 1917.

\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 488. Quoted from New York Times Book Review Feb. 10, 1924. Skirmishes on the Frontier of American Criticism. Lloyd Morris.



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truth, morals, and democracy and has a personal record of civil and military service - when Mr. Spingarn as an aesthetic theorist, declares that beauty is not concerned with truth or morals or democracy, he makes a philosophical distinction which I have no doubt that Charles the Second would have understood, approved, and could, at need, have illustrated. But he says what the American schoolboy knows to be false to the history of beauty in this country. By divorcing, in his supersubtle Italian fashion, form from substance, he has separated beauty from her traditional associates in American letters, and so has left her open to seduction. Beauty whether we like it or not, has a heart full of service."\*

The outcome of many irritating attacks, on his critical theory was the article, What is a Puritan? whose belligerent tone in its first form did not please Mr. Sedgwick and he returned it with the comment that Sherman was sacrificing something of his dignity by attaching too much importance to the "yapping" of these young writers.

Because of the influence these same young writers were having on the youth of America and on the reading public, Sherman felt they must be reckoned with. However, he cut out of his essay the personal allusions, and as it was published, it presented a new and illuminating conception of a Puritan as a many-sided man with ideals quite in line with those of the youth of the day. By picturing the Puritan as a liberator who rebelled against a civilization which he did not find satisfactory in his quest after the highest good, Sherman carried the war into his

\* The Genius of America, Stuart P. Sherman, p. 16-17.



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adversaries' camp and tried to point out aims common to both.

The "lust of battle" the editors of The Life and Letters tell us, "was strong in him" \* and in a paper for the Evening Post, 1922, The Belligerent Young \*\* he collected all the stings that Mr. Sedgwick had refused for the Atlantic Monthly. Here he paid off old scores with relentless mockery but with no use of unfair methods or discourteous language.

A few months earlier in a review \*\*\* of a new volume of Mr. More's Shelbourne Essays he had definitely pointed out his divergence from Mr. More's humanism and received a friendly warning from the older man: "My dear fellow, yours is but a sickly democracy at bottom and needs a doctor. You had better go forward a little or turn back a little, or you will find yourself between two camps, pelted by both." \*\*\*\* This seemed to be exactly Sherman's position at the time and although his theory was that the function of the ideal critic was one of mediation whose duty was "to occupy all the tenable ground" \*\*\*\*\* between the two camps, actually he was carrying on warfare against both sides. From this time on his own arguments seem to draw him closer and closer to the young liberals.

It was as their spokesman he appeared in The Point of View in American Criticism, delivered first as an address in the William Vaughn Moody series of lectures at the University of

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 494.

\*\* January 14, 1922.

\*\*\* Independent and the Weekly Review, Nov. 12, 1921. The Religion of the Day. Stuart P. Sherman.

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Chicago in 1922. This was published in the Atlantic Monthly in November of that year. He had now come to the point of acknowledging that it might be possible for each generation to work out its own standards. One notes the change since the editorials of 1908 when Mr. Sherman's whole cry had been for the preservation of established institutions and standards in literature and education. Now he is out of sympathy with the "elder critics in the academic tradition," \* who have deemed the changes of the modern times unworthy of their interest. Nor does he range himself with the current criticism which is cynical, aesthetic, or Freudian in its attitude. He finds no relief for the present situation in a cult which liberated suppressed desires. What the young people "deeply crave is a binding generalization of philosophy or religion, or morals, which will give direction and purpose, which will give channel and speed to the languid, diffusive drift of their lives. The suppressed desire which caused their unhappiness is the suppressed desire for a good life, for the perfection of their human possibilities." \*\*

The remedy then should not be release but restraint and Sherman offered in this situation "a purified religion of democracy," \*\*\* similar to that of Arnold, "to affect a reintegration of the national will on the basis of a genuinely democratic humanism, recognizing as its central principle the duty of bringing the whole body of the people to the fullest and finest human life of

\* The Genius of America, Stuart P. Sherman, p. 222.

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is range himself with the current criticism which is cynical,  
aesthetic, or provided in its attitude. He finds no relief for  
the present situation in a cult which has been suppressed desires.  
What the young people really have is a burning conviction  
of philosophy or religion, or morals, which will revolutionize the  
purpose, which will give channel and speed to the tumult, diffusive  
thrill of their lives. The suppressed desire which caused their  
unhappiness is the suppressed desire for a good life, for the  
perfection of their human possibilities." etc.

The reality then should not be false but realistic and Sherman  
offered in this situation "a purified religion of democracy," etc.

It is to that of Arnold, "to effect a reintegration of the  
national will on the basis of a genuinely democratic humanism,  
recognizing as the central principle the fact of living and  
whole soul of the people to the fullest and freest human life of

The Religion of Democracy, Edward S. Sherman, N. York, N. York.  
1931, p. 123.  
see also, p. 120.



which they are capable." \*

In conclusion, he affirmed that he was advocating not a moralistic but a religious restraint and one relative to that transcendentalism of Emerson whom he quotes: "I am primarily engaged to myself to be a public servant to all the gods, to demonstrate to all men that there is intelligence and good-will at the heart of things, and ever higher and higher leadings." \*\*

This essay won for him the approval of the so-called Younger Generation. Another factor which gained for him popularity in the same quarter was his loud praise of Babbitt, by Sinclair Lewis. In 1921, as a member of the committee for awarding the Pulitzer prize he had voted for Main Street and was surprised that the vote was not unanimous. (In passing it is interesting to read the "three simple canons for a literary critic upon which Sherman based his judgment. 1. Is it alive? 2. Am I glad that it is alive? 3. Why?") \*\*\*

During the years 1922 and 1923 he was steadily at work on the examination of those men whom he felt to be most representative Americans: Emerson, Whitman, the Adams family. Also at the request of G. H. Putnam he prepared an introduction for a publication of the poems of Joaquin Miller. An introductory essay for the correspondence of Flaubert and George Sand, translated by Mrs. Aimee McKenzie, was the only piece of work at this time which had no bearing on his main interest. This book, when published, in recognition of his interest in French letters, Sherman sent to Mr. W. C.

\* Points of View, by Stuart P. Sherman, p. 22.

\* The Genius of America, Stuart P. Sherman, p. 226.

\*\* Ibid, p. 231.

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\* The Genius of America, Stuart F. Sherman, p. 236.  
\*\* Ibid., p. 231.  
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Brownell, who praised it highly.

Sherman had met Mr. Brownell in New York in 1917 during his sabbatical year and the two men had been greatly attracted to each other, Mr. Brownell was a critic of exacting standards of the Puritan tradition, a humanist who had, however, firm hope and sympathy for democracy and not only had a chapter, Democracy, in his French Traits but had also written a book entitled, Democratic Distinctions in America. This intellectual radical was the type of man to whom Sherman could and did give unqualified respect and admiration.

Mr. Brownell, on his part, recognized the ability of the younger man, appreciated his brilliance, and rendered his warm and personal regard.

During the latter part of 1922 Sherman wrote an introduction to Mr. Brownell's American Prose Masters, in which he affirmed that Mr. Brownell was the mediator between the Party of Nature and the Party of Culture." \* Summing up his value as a critic Sherman wrote, "Here one finds extensive and varied learning, unintermitting intelligence, fastidious taste, and exacting artistic conscience, and high technical expertness engaged in the service of reality and modernity." \*\* What earlier students sought in Ruskin, Arnold, and Pater was now to be found in the books of Mr. Brownell. It was no longer necessary to go abroad for understanding of literary criticism. It is not difficult to

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\*\* Ibid, p. 91.



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understand that a man who said that "the business of intelligent criticism is to be in touch with everything" \* was the man to win the loyalty and support of Stuart Sherman. For him, democracy had not failed but had been misunderstood and it was necessary to return to "our own religion and philosophy of democracy and a fresh effort to fulfill its promises." \*\*

One more sentence appears to echo the belief of Sherman: "It is a sure mark of narrowness and defective powers of perception to fail to discover the point of view of what one esteems." \*\*\*

It was owing to Mr. Brownell's connection with Charles Scribner's Sons that Sherman's two books, Americans (1922) and The Genius of America (1923), were published by that firm.

The first of these was the fulfillment of a desire which had been long felt, namely to gather in one volume all those essays of his which dealt with the individual contribution of the great American writers to the American literary traditions and to show their influence on, and relation to, the present. With the exception of the first two chapters, the one on Mr. Mencken and the second on Tradition, there is no controversial material in the book and the studies of Emerson, Whitman, Franklin, Hawthorne, Roosevelt, the Adams family, and Mr. More steadily reveal his belief that America has reason for pride and hope for her literary future, founded on these men who are definitely "Americans" in their ideals.

\* Points of View, by Stuart P. Sherman, p. 95.

\*\* Ibid, p. 101.

\*\*\* Ibid, p. 106.



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\*\*\* Ibid, p. 103.



He felt that though nationality as an ideal was made distasteful to the young liberal element in the country by the war, yet under existing conditions a nation best serves the purpose of preserving units of humanity. The duty of the rising generation is to criticize and purify the national spirit intelligently and so defend and carry on tradition. Examination of these who show the riches of human nature would aid these young thinkers to a new vision of Humanitas. Though the alien-minded critics are making themselves heard and demand attention yet it is the on, Stuart Americans, who understand America, from whom we may expect to find help in all attempts towards correcting her evils. the term Puritan, In the essay on Emerson we find these words: "A true emancipator is always a reconstructionist," \* a challenge to these "emancipators" who use only destructive criticism. The humanism of Emerson appeals to Sherman as being that of "a humanist bent on gotry liberating not some but all of the properly human powers." \*\* praising The emphasis on the active formative force of American towards tradition then is the key note of Americans. ing governmental or In The Genius of America Sherman appears rather in the light of a preacher or teacher. The important essay in this volume is The Point of View in American Criticism, which has already been on examined as showing his increasingly softening attitude towards his former antagonists. the quest for perfection is the driving These books were received in a spirit quite different from readers have given up hope, having indeed ceased to be his readers in Sh \* Americans, by Stuart P. Sherman, p. 78. forever \*\* Ibid, p. 107.



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that which his first books called forth. His aim had been to reach the group of younger writers and that he succeeded in doing so was manifested by the acclaim he received in these quarters. By some it was thought that he was already won over to his enemies, while others still contended that he had far to go before he could understand Mr. Spingarn and other disciples of Croce's impressionistic doctrines. While there were still some unfriendly voices heard, none troubled him so much as an attack by an old friend, Carl Van Doren. In an article: The Great and Good Tradition, Stuart Pratt Sherman: Scourge of Sophomores, Van Doren charged him: first, with inconsistency in his interpretation of the term Puritan, recalling his definition in Matthew Arnold: How to Know Him; second, with a mere craving to withdraw to peace and security after his controversies of the preceding years; third, with giving "aid and comfort to Chauvinists," another evidence of inconsistency; fourth, with bigotry in his attitude towards Jewish and German writers; fifth, with praising the radicalism of former Americans while showing hostility towards the radicals of his own day; sixth, with opposing governmental or economic changes; seventh, with failure to discover any new writers and failure to show initiative and independent thinking.

"Summing up the charges, Van Doren spoke of the contradiction between Sherman's passion for striking every new head and his passion for arguing that the quest for perfection is the driving force of life and concluded as follows: 'Certain of his former readers have given up hope, having indeed ceased to be his readers in the confidence that he is with the old guard forever



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committed to the morose regiments of Americanism and fundamentalism. Certain of his more loyal readers, despite the snubs they have suffered from him, still hold to the belief that he will some day integrate his instinct and his reason and will become the voice and guide which his capacities could make him; that he will promote youth to the side of age in the company of things worth reverence."\*

To these charges in a personal letter Sherman replied, "I have made no fetish of consistency" but contended that there had been no change in his view of Puritanism as a vital energy; that he had always been out of sympathy with the aloofness of Mr. More; that, like a true adherent of Wilson, he had favored the League of Nations and such economic changes as Prohibition and birth-control, and had expressed no criticism of democratic government, but maintained always the duty of democracy, i.e. to obtain a better life for all people."\*\*\* The impression gathered from the reading of the criticism and the answering letter is that Sherman's aim had been misunderstood.

While some of the "progressives" were thus censuring him for being too conservative, Professor Babbitt and Mr. More were sadly berating him as a deserter--the former, because the tendency of these books was towards an idealism which is Jeffersonian rather than purely Platonic. This humanitarian attitude was, of course, quite out of keeping with the humanism of their school. There was

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 542.

\*\* Ibid, p. 543.

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a "Life and Letters of Stuart P. Sherman," Zettlin and  
Woodbridge, p. 242.  
see Ibid, p. 243.  
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again a hint of warning from Babbitt as to the uncertainty of his position in the middle ground, and a doubt as to which side he would definitely choose should an issue arise which would necessitate such a choice. He commended the fine style and humour of the writing and his "only regret is that we cannot present a united front to the enemy."\*

Mr. More also, while expressing his opinion, that The Genius of America was the better of the two, objected to the idealism of Sherman's faith in the yearning of the American public for the things of the spirit. On the whole he found him a "better preacher than a critic."\*\*

Mr. Frank Jewett Mather's adverse comments drew from Sherman a friendly letter which contained a definite statement of his independent position. Although these three friends felt that he was confusing his sense for standards by his romantic religion of democracy, his faith in the individual man, he insisted, in this letter, that he had never been less confused as to the aims on which his thought and work was focussed. He states that he has never wholly agreed with Babbitt and More for definite reasons:

"1. They keep too far from the scene of action....they too much disdain the conflict which is going on.

"2. They interest themselves in too restricted aspects of literature.....as if nothing else were of any importance.

"3. They are too remorselessly negative.

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\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 546.

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mystical, to an extent which makes it impossible for one to understand or follow them, to say nothing of expounding them."\*

To every writer of critical mind the most important question of the day was "what is the meaning of democracy to me?"\*\* And on the answer depended the basic principle of his criticism. He recognized that there was a difference between Humanism and Humanitarianism but felt that there was need for making this distinction with a "more reasonable and humane temper" than had been shown by Babbitt and More.

The acclaim that Sherman won by these books led many to regard them as concessions to the enemy and for this he was criticized. It is interesting that in that very year Sherman was elected, through Mr. More and Mr. Brownell, to the membership of The American Academy of Arts and Letters. While pleased at the honor conferred, he realized that he was rather a heretic. The members of the American Academy stood staunchly for conservatism and were impervious to the burning questions of the day as Sherman had pointed out in an essay published in the New York Times Book Review a short time before. Here he spoke of those members as "men who have passed through the cold spring of experimentation and the dusty summer of struggle and unrecognized achievement to that clear autumnal season in which one writes ones memoirs and composes tributes to one's departing comrades, and turns an eye of curiosity and unenvious welcome upon the

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 548.

\*\* Ibid, p. 549.



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\* Life and Letters of Stuart F. Sherman, Kistler and Woodbridge, v. 348, p. 248.  
\*\* Ibid., p. 249.



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At the time of the election, some of the members knowing of the liberal tendencies of his views expressed the hope that he would act as their representative in the Middle West and spread a love of culture and letters in a section where the enemy flourished.

Mr. Spicer-Simson was preparing a book Portrait Reliefs, Medals and Coins in Their Relation to Life and Art, composed of medallion portraits for which he asked Sherman to write the text. Although this meant reading all the works of each writer in order to write the critical appreciation, a page in length, to accompany each medallion, Sherman, with his unflagging zest for work, wrote twenty-nine extremely satisfactory and creditable monographs.

The Chicago group was steadily growing more friendly and Sherman at this time accepted an invitation to address the Society of Midland Authors. He frankly criticized Chicago's pretensions to being a literary centre and the methods of its literary critics. He threw in their teeth the very phrases which they had used in their criticism of On Contemporary Literature, and with his pointed irony captivated his audience. He rebuked the Chicago press for its lack of "charm" and graciously expressed his devotion to and faith in the West. Admitting its defects he could say to it: "In spite of all your faults--nay, because of all your faults, I love you still and hope to goodness you will grow a new skin."\*\*

\* Reprinted in Points of View, by Stuart P. Sherman, Brander Matthews and the Mohawks, p. 256.

\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 586.



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Reprinted in Points of View, by Stuart P. Sherman, Broadway  
Matthews and the Roberts, p. 228.  
Life and Letters of Stuart P. Sherman, Bellini and  
 Woodbridge, p. 228.



The truth of this statement is attested by his loyal refusal for eighteen years to be tempted by attractive offers to leave the West. His reasons for rejecting these proffered positions had been baffling to those who had hoped to see him stand forth as a young and powerful champion of the humanists. In 1909 he had written in explanation to a friend that "inertia had got the better of him and he was staying in Illinois" to prove he could advance there. To Mr. More, who was then urging him to come East, he had written in the same year: "I have no doubt my style will smack for the sacrifice somewhat of the rustic idiom of the Po."\* Nevertheless he was willing to make the sacrifice and remained.

Without doubt his real reason had been at this time his idealistic conception of the art of teaching and his firm belief in the ultimate success of the State University to offer to all the youth of America the quickening effects "with at least the purely human traditions of beauty, wisdom, temperance, truth, and justice."\*\* So firm was this faith that in 1914, when on the point of accepting a position at Amherst, an evening call from President James had re-awakened the spark of enthusiasm for the future and aims of the institution to such an extent that he had declined "to leave the firing line and the chance of making himself useful in the democratic experiment."\*\*\*

From his journal one reads entries expressing his various moods

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 179.

\*\* Nation, May 8, 1913.

\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 250.



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Life and Letters of Stuart P. Sherman, Zetlin and Woodbridge, p. 250.  
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At one time, in 1920, a slighting remark of Mrs. Katherine Gerould had brought forth this quick defence in an article which contained this paragraph:

"Let the mere general reader fancy my embarrassment, for example, when seated here in Illinois under the light of one of the state universities which I deeply trust and greatly admire, one of the institutions which, as I believe, are in a fair way to fulfill to the people the promises which Jefferson and Franklin and Lincoln saw in American life--fancy my embarrassment when I heard Mrs. Gerould declaring that in the matter of education 'we cannot count on the West to help us, for the West is cursed with state universities.'" \*

There is no doubt that Sherman had splendid confidence in the high purpose which the State University served in America, but he had, as we have seen, little patience with academic procedure and professors who withdrew into their own narrow spheres and made themselves no vital force in the world of affairs. Although one of those "damned professors", his restless eager spirit had long been anxious to know life at first hand.

There are many symptoms of this rebellion in his attitude towards his restricted and restricting duties. His teaching and administrative tasks conscientiously performed left him little leisure time and he more and more felt the desire to read and write.

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\* Life and Letters of Stuart I. Sherman, Ebelin and Woodbridge, p. 333.



at this period of his life, when having reached his forties he examined his life and achievements and felt that much of gaiety had been excluded. This reflection brought him closer to the point of view of youth.

"One takes a turn at forty, sharp turn and begins to be young-- turns towards a new growth." \* This is said, to be sure, without any sighing for a "lost youth" but only for joys that may have been missed. Life interested him more as a dramatic spectacle than as "moral conduct."\*\*

Again: "I wish to be a man of letters (and nothing else) and that soon:- to be able in all serenity to sit down and devote myself to thought and expression and nothing else. Not to consume my strength in instruction and fracas."\*\*\*

The gist of this state of mind is expressed in Forty and Upwards. To a man that age is dangerous because of his tragic fixity. There was need for a new set of maxims which he formulated. Among them these indicate his trend of thought:

"Become more intimate with life.

"Ask no cold question of any joyous thing.

"Go to all living things gently, listening for the wonder of the breath and the heartbeat....Study all lovely things with docility seeking their principle of beauty. Consider whether it is better to change and be living than to be unchanged and dead....Be your residence urban or rural, there is no provincialism so narrow as that developed by the inveterate maintenance of your own point of view."\*\*\*\*

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 591.

\*\* Ibid, p. 591.

\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 595.

\*\*\*\* Points of View, by Stuart P. Sherman, p. 46.



at this period of his life, when having reached his forties he examined his life and achievements and felt that much of gaiety had been excluded. This reflection brought him closer to the point of view of youth.

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\*\* Ibid., p. 591.

\*\*\* Life and Letters of Stuart P. Sherman, Zetlin and Woodbridge, p. 595.

\*\*\*\* Points of View, by Stuart P. Sherman, p. 45.



There is here no insistence on "the heart of service" for beauty nor on the touchstone judicial criticism that insists on maintenance of traditional standards.

"Here was the belief in life, in growth, in charm and felicity which colored Sherman's feeling during the last years. It led him to embark on the career of 'exploring humanist,' the diagnostician of social relations, and resulted in the blending of rich sentiment with realistic but sympathetic analysis which is the quality of the "Cornelia" papers."\*

His own diagnostic views on the problems of the country he made clear in his Conversations with Cornelia, published in the Atlantic Monthly and later, 1923, collected into book form as My Dear Cornelia. In this charming book he has, in his capacity as investigator, shown that his sympathy was decidedly with the Younger Generation, having previously written an article, Unprintable, \*\* in which he discussed censorship and its attendant dangers and evils. This, too, without mentioning by name a questionable book or author! His conclusion was that the only remedy was "an independent and dispassionate criticism"\*\*\* in the common interest of publishers, authors, and readers.

From this same angle he developed his first conversation with Cornelia on the subject of chastity at the suggestion of Mr. Sedgwick, who felt that such an essay would be of public benefit. "Cornelia" represented a typical Atlantic Monthly reader and the author used her to set forth an analysis of reasons for two different points of view. Contrasting with Cornelia's that of the writers, such as Sherwood Anderson, Waldo Frank, Ben Hecht, and May Sinclair, and showing that in "the Emetic School of Fiction" appears the reductio ad nauseam of

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 596.

\*\* Reprinted in Points of View, by Stuart P. Sherman.

\*\*\*Ibid, p. 71



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Life and Letters of Stuart P. Sherman, edited and Woodbridge, p. 395.  
as Reprinted in Points of View, by Stuart P. Sherman.  
essays, p. VI



the idea of sex as a social asset." \*

He brought the whole discussion to a dramatic conclusion condemning in a novel way, the treatment of these authors. In this, as in those following, an Eligible Young Man, Treating of Modern Girls, Cornelia and Dionysus, which was concerned with prohibition and insisted on the necessity for sobriety in a machine age, he showed no reactionary spirit. To get material for the last letter which dealt with the problem "How two people can give themselves to each other most successfully,"\*\* he endeavored at every opportunity to further his understanding of the young generation and to get the viewpoint of his son John aged seventeen. In a letter to a high school girl who had written him for a biographical sketch he at length accedes to her request. Speaking of his interests he said, "The things which up to the present time have interested me most are in books. But as I grow older, I find my interest in people rather increasing."

Religion was a theme which was still struggling for expression. He wished to fuse this with the foregoing idea and make a final chapter. Sherman's ideas of religion were grounded on Puritan ideas of morality. He was touched, too, with poetic emotion, a feeling for beauty. He writes in his notebook: "God is a metaphor by which I objectify, personify, clothe with splendor and terror and beauty my sense of what I ought to do. Religion is the inmost abiding intention of a man's heart, when it turns with unswerving

\* My Dear Cornelia, by Stuart P. Sherman, P. 47.

\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 622.



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energy to accomplish that whereunto it was sent."\* The basis of the religion was the man's happiness in unceasingly seeking after perfection. To reach the young people to whom the religion of the churches was inadequate and had "the odor of death in it"\*\* the problem was to present to them one which would work, a conviction that "when one goes out at the church door, one enters the universe" and a feeling that the "universe is holy."\*\*\*

This book was tremendously popular and admirers wrote to ask if they might meet Cornelia! The Nation\*\*\*\* reviewed it favorably and defined Sherman's position as being that of a mediator between Cornelia's conservatism and the confident sureness of her children. "He knows what Cornelia is driving at and loves the preciousness which she is trying to preserve. But he knows that she is shutting her eyes to many of the inviting possibilities that lie outside her tight and polite universe. He knows that hse is shutting herself out of more than she is shutting herself into." \*\*\*\*\*

About the same time Points of View was published and although not so popular as the fiction had been, contained thoughtful work.

The purpose of this collection of essays departs somewhat from the concentrated interest in American writers and traditions in that only about three-fourths of the work is devoted to American writers. The "central interest is an attempt to present a

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 626.

\*\* Ibid, p. 629.

\*\*\* My Dear Cornelia, Stuart P. Sherman, p. 279.

\*\*\*\* December 10, 1924.

\*\*\*\*\* Nation December 10, 1924.



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Life and Letters of Stuart F. Sherman, Bettin and

Cambridge, p. 222.  
 1915, p. 222.  
 My Dear Cornelia, Stuart F. Sherman, p. 272.  
 December 10, 1924.  
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satisfactory critical point of view by inspecting in turn a considerable number of points of view." \* but Sherman admitted that it was not so compact as he could have desired. Mary Colum's review was the most adverse as she found the point of view "puzzled, and bewildered and illogical" \*\* and brought against him the old charges of narrow Americanism and found fault with his comparison of Sinclair Lewis with Flaubert. "To Flaubert's disadvantage" \*\* was the way she expressed Sherman's words that such a comparison was "not all to the advantage of Flaubert."

Early in the spring of 1924 Mr. Julian Mason visited Urbana and offered Sherman the position of editor of Books, the literary supplement of the New York Herald Tribune. There were many cogent reasons why Sherman accepted, the main one, the desire for leisure to write I have already mentioned. Mrs. Sherman's added enthusiasm doubtless had effect but the matter was not definitely decided until Irita Van Doren accepted the position as assistant editor.

Immediately there came cries of "traitor" as soon as his withdrawal from the university became known. These he answered in his own way. Gaily, provocatively, in An Interview With a Newcomer in New York, he explained that he did not rush to the metropolis as a tender and devourable youth, \*\*\*but "only withdrew to the city" after he "had completed one life in the provinces;" \*\*\* that he came, not to change his place but his profession--to learn and not to teach. He humorously told of

\* Letter to M. E. Perkins, April 10, 1924. Quoted in Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge p.635.

\*\* New York Herald Tribune Books, February 8, 1925.

\*\*\* Shaping Men and Women, by Stuart P. Sherman, p. 94.



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\* Letter to R. E. Perkins, April 10, 1884. Quoted in Life and Letters of Stuart P. Sherman, Edilia and Woodbridge p. 333.  
\* New York Herald Tribune Books, February 8, 1885.  
\* Charles and Women, by Stuart P. Sherman, p. 94.



two or three mild shocks "which had shaken him from the complacency and the security of academic life." For instance, a young girl had remarked to him: "But you know nothing whatever about women," \* and an ex-professor had declared that he knew "absolutely nothing about life." \*\* And so he had accepted his new position to find out if it was true, "as Mr. H. L. Mencken and many others have long been contending, that the American professor is outside human nature." \*\*\*

A letter to Professor B. H. Bode asserted that New York had not won him unconditionally. His attitude was to be critical and he intended to remain only as long as he found that he could do the work he most desired, i.e. to work out his own personal philosophy.

Very real regret was expressed in the University itself at the loss of so talented a man, and one who had so well proved that creative writing could be combined with teaching.

The academic had long seemed to him barren--lacking in "courage and love" \*\*\*\* and so failing in greatness. His confreres were content with standards too low and too soon they stopped growing. The danger of becoming "fixed" was a real one to Sherman as he illustrated in his essay, Forty and Upwards. The unresting spirit and the artist in him longed for new fields of adventure. He had in his public speeches and writings interpreted the academic point of view of life to his public, in classroom and through the

\* Shaping Men and Women, Stuart P. Sherman, p. 115.

\*\* Ibid, p. 116.

\*\*\* Ibid, p. 117.

\*\*\*\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 646.



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Among the literary groups the event was deemed one of importance and men in New York, journalists like Mr. Royal Cortissoz, Mr. Canby, and Mr. Allan Nevins were most cordial in their welcome. The change was noted also by the Chicago papers. In reply to Mr. Harry Hansen's wire asking his reasons for leaving the West, Sherman replied:

"I think New York needs attention." \*

It was indeed with mingled feelings of regret at leaving friends and of hope for the future that this rather shy man left the ordered routine and comparatively quiet life of the University for the rush and confusion of the position on a big city paper and for the attendant demands. To his intimate friends he more than once expressed the hope that his writing of criticisms and observations on life would be acceptable.

The following summer, spent in Europe, did not prove a satisfactory one for him. He longed for the quiet of a place like Dunewood, his summer home on Lake Michigan, where he might compose his thoughts and prepare for his winter's work. His journal showed that his concern, at this time, was with the formulation of that personal philosophy, towards which all his attention was directed.

"We don't need more pleasure but we need more happiness." \*\*

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 652.

\*\* Ibid, p. 667.



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\* Life and Letters of Stuart P. Sherman, Vol. II and  
 Woodbridge, p. 652.  
 \*\* Ibid, p. 657.



"The happiest people are those who can see stretching out before them more work than can ever be done." \*

"The principal function of the critic (as student, as analyst, as explorer of American life) at the present time, is to discover the secret of felicity, which seems appointed for it, which it craves, for which it seems to possess all the needful materials, which seems somehow to evade it." \*\*

"I am going to write, so far as possible, for the rest of my life, about happiness, and where it is, and how it got there; and every paragraph that I write shall have the word, or the record or happiness in it." \*\*\*

In 1920 he had in a letter to Mr. Sedgwick \*\*\*\* re-echoed a popular lament that America had no proper organs for reaching a wide reading public with criticism, due to the fact that editors and publishers took it for granted that the public didn't want it. Sherman, in his belief in the inherent ideals of the average man, felt this reason was not based on fact. He contended that the demand was there but that the supply of critical writing was insufficient. Literary criticism was not a profession in America but was the work of uneducated reporters, a secondary interest of editors or the production of over-worked professors. At this time his suggestion had been that trained and efficient men should make of literary criticism an independent profession, one as well paid as

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 667.

\*\* Ibid, p. 673.

\*\*\* Ibid, p. 674.

\*\*\*\* Ibid, p. 449.

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\* Life and Letters of Stuart P. Sherman, Zeitlin and

Woodbridge, p. 567.

\*\* Ibid., p. 573.

\*\*\* Ibid., p. 574.

\*\*\*\* Ibid., p. 449.



that of writing fiction.

He now hoped to make Books an organ for charming authoritative criticism by engaging the work of scholars, who would write, not for scholars alone, but "for scholars and the average man of intelligence." \* He had always urged upon others the value of a newspaper as an instrument, which other writers should use. Now he had an opportunity to carry out his own suggestion, and to persuade other writers, to talk to the crowd through its columns. With this aim he sought to find in each great critic the quality which make his writing important. The following extracts are taken from his notebooks:

" 1. By the capacity for communicating literary joy - e.g. - Hazlitt - Pater - Swinburne - Lemaitre - A. France - Purple passages.

" 2. By the weight of his obiter dicta wisdom - Johnson, Arnold, Coleridge, Emerson, Thoreau, etc.

" 3. By his scholarship and breadth of outlook - Brandes, Saintsbury. (Babbitt)" \*\*

After analyzing Professor Babbitt's illustrative method of proving the existence of the frein vital and man's need for "virile opposition to the seductions of Nature" \*\*\* he found his defects to be his dogmatic condemnation and lack of charm and the antagonism he arouses in his readers. On the other hand he found his own divergence from those who, forsaking traditions, make

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 677.

\*\* Ibid.

\*\*\* Ibid, p. 678.



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\* Life and Letters of Stuart P. Sherman, Kettlin and Woodbridge, p. 277.  
\*\* Ibid.  
\*\*\* Ibid., p. 278.



"artistic mood the exclusive basis of literary judgment," \* e.g. Wilde, Croce, Spingarn. This brought him back to acknowledging the need of the control within; and he appointed for himself the task of popularizing the ideas of Babbitt, More, Brownell, and Mather by setting forth criticism as something "Which loves life and seeks to help it toward a lovelier expression of itself." \*\*

Another entry is worthy of notice: "I am a Conservative of the future. The liberals are the best crowd to be with at present in America. Arnold said he wasn't quite ready for Liberalism yet: well I am not ready for Conservatism yet." \*\*\*

Since literature reflects the life of the nation socially, politically, and morally, Books was to present its reviews as interpretations of this mirrored life, and so make literature important to the average man. The public alone was not to be considered, for the critic has three masters, the public, the publisher, the author.

It is obvious that no man could please three such masters and while many pleasant contacts were made and grateful, enthusiastic letters came to him from authors whose books he reviewed and from readers whose tastes he pleased, there were many whom he failed to satisfy. More serious criticism came from those who held that he was deserting his early literary standards, and that his criticism had dropped to the level of journalism.

In Books, in collaboration with Garrett Bussey, he described his

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 678.

\*\* Ibid, p. 679.

\*\*\* Ibid, p. 680.

see Ibid, p. 707.

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\* Life and Letters of Stuart P. Sherman, Zettlin and

Woodbridge, p. 575.  
\*\* Ibid, p. 573.  
\*\*\* Ibid, p. 580.



Not only did former admirers complain of this, but even men like Mr. Spingarn missed "something of the old Puritan flavor." Mr. Floyd Dell's opinion was expressed in a letter, March 27, 1925, "I am rather disappointed in you for not staying in the position you had seemingly put yourself in a few years ago, as the intellectual head and front of a reaction back to Plymouth Rock! I was aware that you didn't belong there, but you had a great social usefulness as the proper person to shy brickbats at--and you were so eminently suave and masterful in controversy with the Harold Stearnses of progress (progress toward the Cafe de la Rotonde)--yes, I miss you in that capacity. In fact, you have done me an ill turn by ceasing to appear as the protagonist of Puritanism in these Menckenesque times." \*

His family and even his son John, a student at Harvard, raised voices in protest against his philanthropy and his interest in unimportant books. To John he wrote: "It is hard to be 'important' every week" \*\* and insisted that his duty as a critic was to act as interpreter of the current writing. "I find myself driven toward this position by chivalry, by curiosity, by the need of restoring the balance. All the positions at which ignorant condemnation can be uttered are full." \*\*\*

He is now an "experimental humanist" and by means of the Letters to a Lady in the Country, which appeared about once a month in Books, in collaboration with Garetta Busey, he described his impressions of life in New York, with running comments on theatres,

\* Life and Letters of Stuart P. Sherman, Zeitlin and Woodbridge, p. 706.

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\*\* Idid, p. 707.  
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art galleries, and social events. These letters, together with the replies of Caroline to Paul, gathered in one volume and published in 1925, mirror well the important doings, as seen through the eyes of this eager newcomer.

The first collection of book reviews he published in 1926, under the title, Critical Woodcuts. In the preface he said, "It has been intimated to me that this book shows significant changes in my point of view and in my opinions. Perhaps it does. If so, I trust that some reviewer, hostile to change, will go patiently through the essays, collect the evidence, compare it with previously accessible evidence, and point out my aberrations and inconsistencies. I have never taken a vow to carry any opinion unaltered to the grave; and if it can be proved tonight that I have learned absolutely nothing since morning, I shall be dismayed."\*

Again he stated his belief that the critic's task was to examine all phases of writing and while his separate reviews might record little of note a collection of those papers, such as Critical Woodcuts, would "constitute a picture of his age and its tendencies." \*\*

Definitely he stated that he had not become converted to the theory of art for art's sake. For him always "all human activities have, up their sleeves, an ulterior object and ultimate justification in happier living," \*\*\* and the critic's duty especially is an untiring search for "the good life." \*\*\*

\* Critical Woodcuts: Introduction p. xi. Zoltlin and

\*\* Ibid, Introduction p. xii.

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art galleries, and social events. These letters, together with the register of Caroline to Paul, gathered in one volume and published in 1935, mirror well the important things, as seen through the eyes of this eager newcomer.

The first collection of book reviews he published in 1936, under the title, Critical Woodcuts. In the preface he said, "It has been intimated to me that this book shows significant changes in my point of view and in my opinions. Perhaps it does. If so, I trust that some reviewer, hostile to change, will go patiently through the essays, collect the evidence, compare it with previously accessible evidence, and point out my aberrations and inconsistencies. I have never taken a vow to carry any opinion unaltered to the grave; and if it can be proved tonight that I have learned absolutely nothing since morning, I shall be dismayed."

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While others accused him of radical inconsistencies, these men held that the only difference in his conviction now was that he was not as certain as he had been formerly, of what constituted "the good life." Also that he might have declared that he had never altogether adhered to the theory which his readers had ascribed to him.

The question was hotly contested. Did he, in seeking for vitality and values in current writers, lose his sense of discrimination? Without doubt, in some cases, he did, and attributed to a man like Don Marquis an exaggerated importance. He did distinguish in Theodore Dreiser, a changed point of view, and for this The American Tragedy was entitled to higher praise than the author's preceding works.

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At the time when his reviews were being classed as journalistic writing, Mr. Julian Mason, and the other proprietors of the Herald Tribune had some misgivings that the literary supplement had too literary a tone.

After Sherman's death, Mr. Jacob Zeitlin edited another collection of the reviews which had appeared in Books, under the title, The Main Stream, with the purpose of carrying out in some measure Sherman's plan, expressed in the introduction to Critical Woodcuts, namely, that "an annual chronicle so composed will outweigh the sum of the diurnal entries; and being thus unified will present a picture of the period and its tendencies." \*

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It is too soon for any accurate estimation of Stuart Sherman's place in literary criticism. The following articles are quoted to show how opinions differ on this point. Mark Van Doren, a former pupil of Sherman, in a review\* of the Life and Letters of Stuart P. Sherman, by Zeitlin and Woodbridge perceives the tragedy of his career to have been that this boy, filled with romance, came too soon under the authoritative repression of Professor Babbitt. It would have been better had he found his feet through his own experience. Like many a writer he will not be remembered for the kind of writing which he longed to do. In his youth, poetry had been his first interest and even after his fortieth year there is evidence of his ambition to write a novel. He is remembered, however, not as a poet nor a novelist but as a militant critic who met his adversaries, Mr. Mencken and Mr. Rascoe, in a combat which on Sherman's side, at least, was carried on with courtesy and brilliance.

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The divagations from his first faith which, we have shown was not without its restiveness, led him to the position of an historian of the present. The two volumes of collected reviews from Books, Critical Woodcuts and The Main Stream, reveal an optimistic approach to current writing--the result of the united influences of war rages, admiration for Wilson, and idealistic faith in democracy on a romantic man.

In The Literary Historians \*\* Mr. Norman Foerster says that Sherman in New York, "while professing to be faithfully reportorial, espouses the changing ideas of his own time, urges the validity of the forces which successively, incessantly modify the soul and human societies." He became excessively contemporaneous and exaggerated the importance of Sherwood Anderson, Sinclair Lewis, Theodore Dreiser, and Don Marquis.

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The danger is that "As the impressionistic critic cannot to transcend his impressions so the historical critic cannot transcend history. Instead of surveying and defining the stream of things from a superior point, he turns out, in fact, to be swimming with the current--and shooting Niagara." \*

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he had no classical background; it was his nature to strive to figure as a leader; and he tended towards opinions which would give him a following; the war threw him into a perfect fever of Americanism; the older men, by their silence, had left him isolated; and the critics had done their work well by insisting that a professor could not know life, that sympathy was superior to judgment, that aesthetics is superior to morals. The writer does not think that had Sherman lived he would have made any important contribution to criticism but that his book, On Contemporary Literature is his best claim to fame.

Almost without exception critics of Mr. Sherman have agreed that the promise of his early work, which brought him renown in England and the continent, was not fulfilled by his later work and that the work of his last two years showed a tendency towards pure impressionism. His most ardent admirers are firm in their belief that this was but a phase and that Sherman, had he lived, would have found an important place probably in the middle ground between pure repressive humanism and the more flexible impressionism.

On the other hand men like Mr. Elliott have no such convictions and base their judgments on the consistently wavering nature of his own beliefs. His two loyal friends, the authors of the Life and Letters of Stuart P. Sherman, wrote truly that his fortieth year "was his dangerous age." \* Though his purpose was still high his actual achievement fell short in the work of his later years.

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## SUMMARY

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Owing to his own predilection and especially to the influence of Professor Babbitt he left Harvard a firm disciple of the humanistic movement in literature. More romantically idealistic than either Professor Babbitt or Mr. More, and more closely attuned to the democratic philosophy of Matthew Arnold, he early showed signs of disagreement with his contemporary masters. This rebellious attitude Mr. Canby has likened to that of Emerson, who, he thinks, is a direct ancestor of Stuart Pratt Sherman.\*

Although a young man himself, the tone he adopted towards the Younger Generation was paternal beyond his years. He chided them, pointed out their errors in judgment, while at the same time he sought to understand and to know them.

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It was his belief in the Religion of Democracy, developed from his study of Arnold, nurtured by his teaching in Illinois at the State University, which he loyally served for seventeen years despite the efforts of his friends to draw him to the cultural centers of the East. This belief in the ability and desire of the average man of the great American public to yearn for and accept the best in education, and in the duty of the State University to offer that education to the general mass of citizens, had a marked influence on his literary criticism. In 1920 he came to know Mr. Brownell whom he had met in 1917, and his great admiration for this intellectual radical, who held the same democratic views, widened the breach which was steadily opening between Sherman and the traditionalist.

In 1922 and 1923 with the publication of Americans and The Genius of America he stood alone and his decidedly humanitarian attitude was criticised by his friends.

When in 1924 he went to New York as literary editor for the "Books" section of the New York Herald Tribune he seemed to have blurred "all the edges of his distinctions" \* and to have come rather to the mere reviewing of current writing much of which did not merit the time nor the effort which he unsparingly made, frequently reading all of an author's works before writing on an article on the book to be reviewed that week. It was not to preach his

\* Sherman and Huneker F. O. Matthiessen, New Republic, Dec. 11, 1929.



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The attempt to do too much, to know people and to get from the city all that it had to offer, in addition to the pressure of work proved too great a strain on an overworked heart and he died suddenly as the result of a canoe accident in September, 1926.

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\* Stuart P. Sherman: The American Scholar, Henry S. Canby; The Saturday Review of Literature, Oct. 5, 1929.

\*\*Life and Letters of Stuart P. Sherman, Jacob Zeitlin and Homer Woodbridge, p. 341.

*Cambridge History of American Literature, (Co-editor with W. F. Trent, John Erskine, and Carl Van Doren), Volumes III and IV. Writer of Mark Twain, Vol. III, Chap. I. Essays and Forms of Emerson, New York: Harcourt, Brace & Co. Introduction vii-xiv. Reprinted as The Emersonian Liberator in Americans, 63-121. The George Sand-Letter to Elizabeth Leitch (Translated by Aimee M. McConis). New York: Bond and Liveright. (London: Duckworth, 1924). Introduction, ix-xxvii. Reprinted as George Sand and Elizabeth Leitch in Points of View, 327-63.*

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*Specimens. New York: Charles Scribner's Sons. Preface, pp. vii-xiii. Text, 336 pp.*



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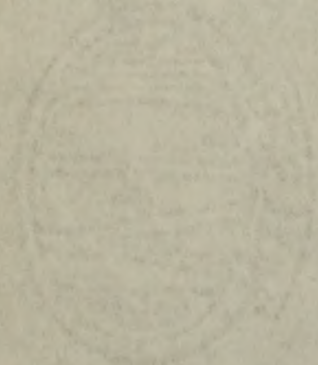


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